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quoique vous vous moquiez de tout le monde, je trouve pourtant que vous avez lieu de craindre qu'à la fin tous ces gens ne se moquent aussi de vous. Car enfin s'il prenait un jour fantaisie à tous ces amants de s'entredire tout ce que vous avez fait pour eux, ou seriez vous?"

The final punishment of Artelinde is brought about in much the same way as that of Célimène. She writes to all of her different admirers arranging appointments with them. Through an interchange of address all the letters arrive at the wrong destination, and Artelinde becomes the laughing stock of the town. Cléonice, for all her Christian charity, is not above enjoying the confusion of her dearest foe.

To any one who takes the trouble to read the passages above indicated, a general resemblance cannot fail to present itself. Is this similarity merely accidental—such as would arise from the treatment of two subjects not wholly dissimilar? Mlle. de Scudéry wishing to paint the delights of an "amitié tendre" and to point at the same time a moral for coquettes who harden their hearts to such delight; Molière pointing the same moral howbeit with very different intent. At any rate, it is interesting to find that the same woman who has often been supposed to have been the target of the malicious shafts lanced by Molière against prudes, has painted a coquette having much in common with Célimène,⁹ and that a prude can say agreeably the disagreeable speeches of Arsinoé.

ANNE REESE PUGH.

Wellesley College.

GERMAN LITERATURE.

Modern German Literature. By BENJAMIN W. WELLS, Ph. D. 12mo, pp. ix, 406. Boston: Roberts Brothers, 1895.

No other book of the year seems to me to deserve a more hearty welcome from the American student and teacher of German literature than Dr. Wells' series of essays or chapters on this subject. The reader feels himself guided by an earnest, well-balanced student, capable of sifting his materials and choosing out of the vast mass only the most

⁹ This is not the only instance to be found in Mlle. de Scudéry's works of sympathetic pictures of coquettes and of coquetry. They appear frequently, especially in the *Entretiens*.

characteristic and most helpful facts for the American college or university student. Dr. Wells does not write for Germanists, but for cultured foreigners. "They will want to know," he tells us in his preface,

"not about the 'Muspilli' or the 'Wessobrunn Prayer,' but, first of all, about what men are writing and reading now, and then about what they continue to read of the works of the older generation."

With this as his platform, he discusses: I. The Origins; II. The First Fruits, Klopstock, Wieland, Herder; III. Lessing, the Reformer; IV. The Young Goethe; V. Goethe's Manhood and Old Age; VI. Goethe's "Faust;" VII. Schiller's Early Years; VIII. Schiller on the Height; IX. Richter and the Romantic School; X. Heinrich Heine; XI. Imaginative Literature Since 1850. To these eleven essays is added a full index to authors and their more important works.

The author does not pretend to encyclopædic completeness. His sole aim is "to further literary appreciation and enjoyment." He does not strive so much to be original in treatment as to be judicious in selecting and forceful in presenting essentials. The style is easy and natural. Biographic details are freely intermingled with literary estimates and criticisms, the whole, however, presenting a homogeneous and organic narrative.

The book is distinctly a student's companion. The foreign student is almost necessarily curtailed in his enjoyment and appreciation of the better things in German literature. Often does the spirit escape in the laborious dissecting process of grammatical analysis. Frequently textual difficulties leave nothing but "the lees to brag of." Dr. Wells labors to minimize this danger and to imbue the learner with the conviction that he is, indeed, pursuing an intellectual movement, and that he is being brought in contact with forces that have molded the life and thought of the nation, and which in turn have been molded by these.

In the 'Origins' we have a condensed yet clear-cut sketch of the main lines of literary development prior to the eighteenth century awakening. There is a close relationship, more observable in German literature than in any other, between the national or political feeling of exaltation and its expression in

literature. Three waves and three subsidings are easily distinguished, the former reaching their height, approximately, at the beginning of the sixth, the twelfth, and the eighteenth centuries, respectively. The Teutonic conquest of the Roman World, the self-assertion of Teutonic strength, afforded poetic material both for the early and the succeeding ages. Legends, myths, historic accounts dimmed and fused. When the Roman Church conquered the conquerors, the *Heliand*, the *Krist* took the place of the earlier distinctly national sagas. The *Hildebrandslied*, the *Beowulf* and the existence of later legends testify to a period of poetic activity. Charlemagne had fostered his native tongue, had collected the remains of the old heathen poetry, but his work was not preserved. Under the wise policy of the Ottos and their successors the national spirit again asserted itself, a distinct national individuality was developed, the older legends of fame and prowess were remembered, a second period of classic literature was a-making.

The Crusades had aroused the Western nations. There was an interchange of thought and speculation. It was the age of chivalry. The *Nibelungenlied*, the *Gudrun* and that whole splendid galaxy of literary monuments—mostly between 1190-1220—was the result. The translation of the *Chanson de Roland* had preceded, 1130. So had *King Rother*, and *Herzog Ernst*. It was

"the age when Frederic II. and Saladin contended for the palm of magnanimity, while the great poets of the century, Walther and Wolfram, anticipated Lessing's *Nathan der Weise* in their philosophic conception and bold teaching of universal toleration."

Veldecke had perfected rhyme and rhythm in German verse. Though greatly influenced by the French he stands the "Father of Courtly Poetry." His successors, Hartmann von Aue, and Gottfried von Strassburg represent successive stages in the development of the court epic; the former, its summit, the latter, by reason of his over-refinement and artificiality, its decline.

Wolfram was *sui generis*, standing between the popular and the courtly poets. In his two epics, *Parcival* and *Willehalm* we have the best expression of the Middle Ages on ques-

tions of great spiritual import: religious toleration, freedom of the will, relation of differing faiths to each other, self-redemption through toil and steadfast effort.

After the brilliant poetic activity of Walther von der Vogelweide the same line of descent marked lyric poetry that had marked the epic. "It suffered first from artificiality, then from vulgarization." By gradual stages the palm that had been held by genius passed into the hands of the 'Meistersänger,' those prosaic burgher-singers of the thirteenth and the succeeding centuries. Poetry was nothing more than doggerel; song-making, a craft. Speaking of the works of Hans Sachs' contemporaries, Dr. Wells says that they "are buried deep, lapped in the lead of their own dullness."

The Reformation produced much polemical writing, little that was poetic. Despite the more perfect literary medium fostered and largely created by Luther in his Bible, pure literature could not take root. The energies of the German people were bent on more vital questions. Freedom of conscience, religious toleration had to be contended for and won before the dawn of the new era, under Frederic the Great. Under that monarch national self-consciousness was regained fully and it found its fitting expression in Klopstock and still more in Lessing and his successors.

Klopstock was an idealist living in the past. The sensible world eluded his grasp, he lacked the power of characterization. Everywhere in his *Messias* we find pietistic contemplation submerging the epic movement. His influence on literature was chiefly indirect. Prosody, versification was more closely studied by him than by his predecessors.

Frederic did not sympathize with Klopstockian tendencies. He felt that the national spirit must learn to express itself in broader terms and reflect more adequately the intellectual status of the age. As for Wieland's influence, it was, of course, much more marked. His light-hearted frivolity, his delight in the sensuous, his vivid fancy and delicate diction conquered him a ready dominion. "All High Germany owes its style to Wieland," says Goethe; "it has learned many things from him and not the least of them

the ability to express itself with propriety." Through his translation of Shakespere German literature received an immense impulse. Much of Wieland's literary activity was of an ephemeral character; still, he has earned the right to the esteem of his countrymen, in that he did brave battle for ideas that are now part and parcel of the literature of to-day.

There was more affinity between Lessing and Herder than between Wieland and Lessing. Herder is not read much now, not so much because we have outgrown him, as because, in power of thought and eloquence of diction, Goethe and Schiller over-topped him. Herder's mental horizon was vast but not always clear. He was at his best interpreting others. For that reason his *Stimmen der Völker* commends him most to posterity. In that work he could display his sympathetic nature best. He had but little creative power, but admirable gift of interpretation and construction. He was a teacher rather than a prophet, a guide, rather than an original, impelling, inspiring force.

Dr. Wells' treatment of 'Lessing, the Reformer' seems to me especially satisfactory. With wide, bold strokes does he bring the personality of the great emancipator before us. We have a discussion of the times, circumstances and meaning of *Minna von Barnhelm*, of *Nathan*, the *Laocöon*, the *Hamburg Dramaturgy*, *Emilia Galotti*. Everywhere the student is made to feel the pulse of literature throbbing and palpitating. The relation of the stage to art, of literature to life, of traditionalism to growth and progress, of religious systems to each other, as Lessing analyzed and understood these questions, are set forth tellingly and vividly. The reader feels that, in Lessing, a new force had been brought to bear on German literature. "The honor of emancipating German literature from false standards is his alone," says our author. Though the critic's labors were Lessing's strongest side, modern times have learned to admire his constructive gifts, his other bequests to after-generations. In them breathes a wide human spirit, an anticipation of nineteenth century ideals.

In discussing Goethe (chapters iv, v, vi) the author shows the same temperate, sane judg-

ment. He gives us a sober, yet sympathetic life-picture of the man and the poet and, on the whole, an adequate discussion of his works. Occasionally the desire for brevity leads to statements rather harsher than intended. "She—Iphigenia—awakens dramatic interest almost solely by her effort and failure to lie with a straight face." "Its [the play's] ethical ideals are unripe and unnatural." We cannot agree to this. Both *Tasso* and *Iphigenie* are psychological dramas and must be judged and appreciated from that standpoint. Speaking of *Hermann und Dorothea* we are told:

"Beneath an apparently simple story we have the contrast of two great impulses of human nature, the *migratory desire of change* [italics are mine], the restless, reforming, iconoclastic spirit, and the slow, conservative, accretive mind that feels an instinctive dread of change, as though it were like a tree that cannot be transplanted without losing some increment of growth."

The migratory *desire* is certainly hard to discover in the emigrant train.

Here is a neat little pen-picture: "No blue-stocking she [the Duchess Amalie]; rather, a bright, joyous woman, a good dancer, fond of masked balls, and even a little polite gambling." And this:

"Charlotte von Stein was the first woman whom Goethe had known intimately, who was socially his superior, intellectually capable of sympathizing with him, and whose ethical views would not bend to his own. . . . If at times he broke through the bounds her sense of propriety induced her to draw, there might be brief stormy scenes; but he always came back submissive after these 'sun-showers of love' to her for whom he cannot find names of sufficiently extravagant endearment. He 'worships' her, she is his 'golden lady,' his 'holy fate,' his 'soother' and 'comforter,' his 'dear angel.'"

In the chapter on *Faust*, Dr. Wells examines the play historically, pointing out its chronological and other difficulties. The admirable summary of the present state of criticism as given by Dr. Thomas is put under frequent contribution. There is no attempt at "philosophizing" or "interpreting," except in the few pages devoted to the Second Part. There, without entering the polemical arena, the author discusses the trend of thought and

philosophy underlying. He reaches the conclusion that

"*Faust*, if rightly apprehended, offers two poisons, each an antidote of the other, which joined together help and strengthen. Neither Euphorion's idealism that will not touch the earth, nor, Mephistopheles' realism that will not rise above it, but that just balance that idealizes the real and realizes the ideal,—that is the world wisdom of *Faust*."

Schiller's early experiences and efforts, the course of his development from the bombastic, absurd *Robbers* to the clear heights of *Tell* or *Maria Stuart* or *Wallenstein* forms the subject of the next two chapters. Schiller 'On the Height' is no longer the social iconoclast of earlier days. "In his prime his influence was rather fructifying, refining, emancipating,—in language, in art, and in social and political life." True, the present age retreats more and more from Schiller's ideals of literary requirements. Perhaps we ought to love and revere him more for the effect his art had on Goethe and on elevating popular literary tastes in his day and generation, than in the intrinsic depth and worth of his labors. This sounds like heresy, yet we are disposed to agree quite largely with the author's estimate, when he says:

"At times there seems to have been danger that Schiller would become a poet of the school room. But to make him that alone would do grievous injustice to the battle he fought, and the victory he contributed in no small measure to win, for those ideals of truth and beauty to which he dedicated his life. And, though our credence in these should be outworn, the fruit of his inspiring friendship in the rich aftermath of Goethe's productivity should secure him a grateful and enduring memory."

Much that is said in the chapters on Richter, Heine and the modern period is exceedingly helpful and suggestive. The ultra-conservative as well as the ultra progressive student would find objections to the calm, dispassionate estimates given. In the chapter on 'Imaginative Literature Since 1850' the treatment is too condensed and encyclopedic to produce the effect the rest of the volume has. Up to the last essay, the materials for independent judgment are furnished. There is no glossing over, little or no hero-worship, nor, on the other hand, is there any super-

sensitive Puritanism. The reader cannot fail to have a juster view of Heine and his labors, of the conditions and limitations under which he lived and wrote, of the range and quality of his genius, when he has perused the forty pages devoted to him. Here, as elsewhere in the volume, we have a simple, straightforward exposition of what, to the vast majority of foreign students, must be the bone and sinew of the study of German.

Some few typographical errors have crept in; as, p. 11, 'holly'; p. 70, 'Volker'; p. 93, 'Wulfenbüttel'; p. 112, 'Dicht ungesund'; p. 185, 'ccntury'; p. 257, 'Kräniche'; p. 258, 'Burgschaft.' Why Dr. Wells writes 'Friedericke Biron,' pp. 119, 137, 401, instead of 'Brion' I cannot say.

LAURENCE FOSSLER.

University of Nebraska.

GERMAN LANGUAGE.

Unsere Muttersprache, ihr Werden und ihr Wesen, von Professor O. Weise. Leipzig: B. G. Teubner, 1895. 8vo, pp. ix, 252.

THIS attractive little book has earned its author the prize offered by the *Allgemeiner deutscher Sprachverein* for an essay of the following character:

"Die Arbeit soll eine auf wissenschaftlichem Boden ruhende, gemein verständliche und übersichtliche Schilderung der räumlichen und zeitlichen Entwicklung unserer Sprache sein, die das Hauptgewicht auf das Neuhochdeutsche legt. An diese kurz gefasste Geschichte der Muttersprache soll sich eine anregende Darstellung der gemeinen hochdeutschen Sprache unserer Zeit schliessen, die nicht in der Form einer lehrmässigen Übersicht oder eines Nachschlagebuchs, sondern als eine lebendige und anschauliche Erörterung gedacht ist und zwar in einer Weise, die geeignet erscheint, die äusserliche Auffassung vom Wesen der Sprache zu bekämpfen und die weiten Kreise der Gebildeten zu fesseln und zu unterrichten" (p. iii).

The writer has clearly conceived and constantly borne in mind the object of the *Verein*, and no general terms could better describe his work than those of the conditions which it was written to fulfil. It is essentially a "popular" book. One would think it could hardly fail to become popular in Germany; for its readable and intensely patriotic narrative sets